



JENNA SCHNEPFELD PHOTOS/NEKAGUIDE

Zachary, 17, and Bethany Sagerer, 13, look at Kay Stratman's paintings at the Craig Thomas Discovery and Visitor Center in Moose on Sunday.

Artist puts technique on view at park hub

Who: Kay Stratman, painter
What: Artist in residence
When: Daily through Aug. 7, except Sunday
Where: Craig Thomas Discovery and Visitor Center in Grand Teton National Park
How much: Free
Web: Kaystratman.com

By Katy Niner

A maroon puddle, inspired by a muggy Maryland sunset, transforms into a mountainscape sprinkled with snow. Dusk's indigo wash on Togwotee Pass becomes a waterfall. Daily explorations of Melody Ranch stir a panoply of peaceful scenes.

As soon as pigment meets water meets board, Kay Stratman's ideas become worlds all their own. Ever embracing the "controlled spontaneity" of her art, she shares it with others this week and next by painting in public at the Craig Thomas Discovery and Visitor Center as the Grand Teton Association's artist in residence. Her residency runs through Aug. 7, with a break on Sunday.

Her worktable alone — populated with paint-filled film canisters, hand fans, water dishes and bamboo brushes — piques people's interest. Add her singular process, simultaneously precise and loose, and observers find themselves fascinated. While painting, Stratman welcomes visitors to approach her with curiosity and questions. As part of her display, in-process and finished pieces fill in her creative progression.

Through her art, Stratman fuses her two passions: Asian brush painting and American landscapes. Instead of rendering nature, she captures its essence. Instead of imposing her imagination, she lets harmonious scenes emerge from the color pools. Even ac-

Come meet painter

- 9 a.m.-noon today through Friday
- 11 a.m.-2 p.m. Saturday
- 3-6 p.m. Monday through Aug. 6
- 10 a.m.-1 p.m. Aug. 7

cidental splatters can become winged actors in her art.

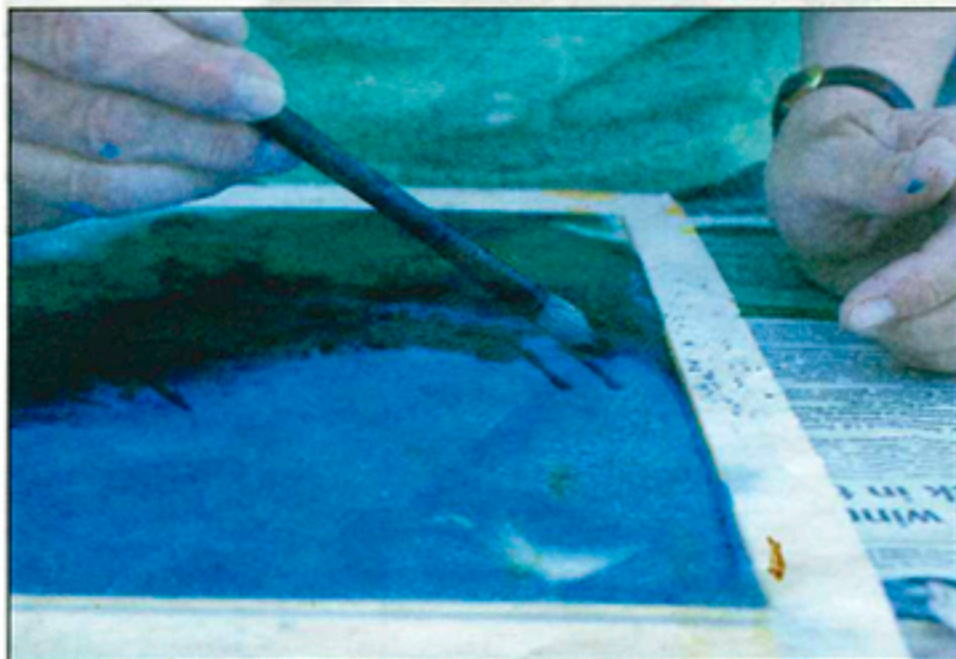
Twenty-five years ago, she discovered sumi-e brush painting and dove into mastering the tools and techniques of the brushstrokes derived from calligraphy.

Since moving to Jackson three years ago, she has focused more on p'o mo (splash ink) painting, a technique of applying thickened watercolors to shikishi board, a paper board layered with gold or silver metallic topped with a film of rice paper and finished with gold trim. The metallic lends luminosity — winter scenes sparkle on silver shikishi board — while the rice paper provides texture and the board offers the ability to bleed and blend colors.

Having begun by creating traditional compositions on rice paper, Stratman moved toward contemporary abstractions on the shikishi board. Recently, she has blended the two, creating more traditional landscape and flower paintings on shikishi board.

Stratman finishes every painting by adding her chop, a personalized stamp that serves as a signature and evokes the Chinese saying "If I keep a green bough in my heart, the singing bird will come."

During her residency, Stratman will work on mostly smaller pieces for her upcoming Fall Arts Festival show at Trio Fine Art. To see more of her finished paintings, visit Horizon Fine Art at 30 King St.



Stratman will paint at the visitor center daily most days through Aug. 7. She uses Asian brush painting techniques to portray American landscapes.